



**ART &** Works by Joseph Sheppard  
and His Prolific Protégés  
**INFLUENCE**

**FEATURED ARTISTS**

Susan Abbott

Nina Akamu

Nathaniel K. Gibbs

Daniel Graves

Malcolm S. Harlow Jr.

Douglas Hofmann

Michael J. Molnar

James Earl Reid

Robert Seyffert

Joseph Sheppard

James W. Voshell

Larry Dodd Wheeler

Evan Wilson

David Zuccarini



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**INFLUENCE**



**NOVEMBER 12, 2023–  
NOVEMBER 10, 2024**

**Dorothy L. and Henry A. Rosenberg Jr.  
Painting Gallery**

**Leroy Merritt Center for the  
Art of Joseph Sheppard**



PHOTO BY KATHERINE LAMBERT  
Gregory W. Fowler, PhD  
President  
University of Maryland  
Global Campus

On behalf of University of Maryland Global Campus (UMGC), I am honored to introduce *Art and Influence: Works by Joseph Sheppard and His Prolific Protégés*.

Curated by Sheppard himself, *Art and Influence* holds a special significance for UMGC. Sheppard, born in Owings Mills, Maryland, in 1930, has been a pillar of Maryland's arts community for more than 60 years, and in 2010, the Leroy Merritt Center for the Art of Joseph Sheppard opened at our administrative headquarters in Adelphi, Maryland, showcasing Sheppard's mastery and serving as a resource for scholars and patrons of the arts.

Also, beginning in 1960, Sheppard—a classically trained realist—served as an influential instructor at what is now the Maryland Institute College of Art, where he taught painting and drawing for 15 years.

*Art and Influence* celebrates Sheppard's life and teaching by highlighting notable pieces by 13 of his former students, alongside samples of his own work.

Here, again, our Arts Program expands on and supports our university's mission, celebrating the learning journey and introducing unique perspectives and worldviews to new and broader audiences.

I hope that you find this exhibition both engaging and a reminder of the power of education—and of art—to touch and transform lives, and I thank you for your continued support of the arts and our Arts Program.

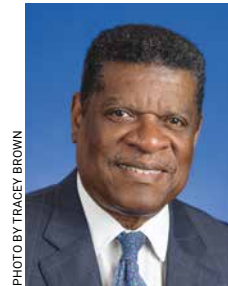


PHOTO BY TRACEY BROWN  
Eric Key  
Director, Arts Program  
University of Maryland  
Global Campus

From time to time, the UMGC Arts Program solicits members of the community to curate exhibitions for one of its many art galleries. Recently, we asked distinguished artist Joseph Sheppard to develop an exhibition for the Dorothy L. and Henry A. Rosenberg Jr. Painting Gallery in the Leroy Merritt Center for the Art of Joseph Sheppard. Because the space was created to honor and showcase Sheppard's art, it is understandable that he decided to gather a group of his former students to participate in the exhibition *Art and Influence: Works by Joseph Sheppard and His Prolific Protégés*.

As the title suggests, the participating artists were Sheppard's students during his years teaching at what is now the Maryland Institute College of Art (MICA). These students left MICA to establish names and reputations for themselves in their respective arts communities. Their works range from traditional portraiture to classical sculpture to more contemporary approaches. Their art represents evolutions of the form and technique that Sheppard helped shape through his teaching, mentoring, and friendship.

A Maryland native, Sheppard divides his time between Maryland and Italy. I have worked with him for approximately the past 15 years to curate some exciting exhibitions for the UMGC Arts Program. He is truly dedicated to his artistic endeavors and to the arts as a whole. In many regards, he is always thinking about art: how to show it, where to show it, and who can help fund it. He knows the importance of documenting works of art in print and online. His energy is unwavering: it was his idea to exhibit works by his students from almost 50 years ago. He has stayed in touch with them over the years, watching their artistic careers flourish and serving as a resource, friend, and colleague to them.

*Art and Influence: Works by Joseph Sheppard and His Prolific Protégés* is a testament to Sheppard's steadfast commitment to his art and his students. The UMGC Arts Program is proud to showcase the works of these talented artists and to do what we can to support them.





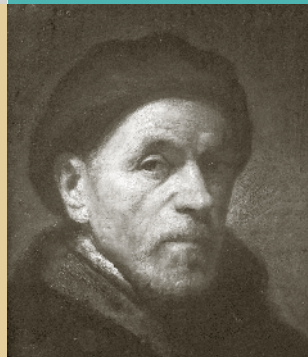
SUSAN ABBOTT



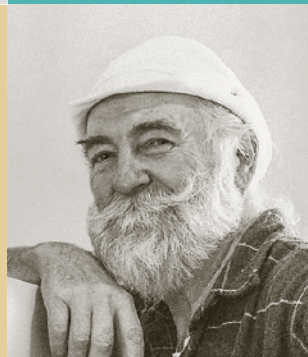
NINA AKAMU



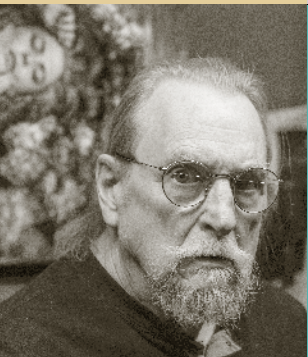
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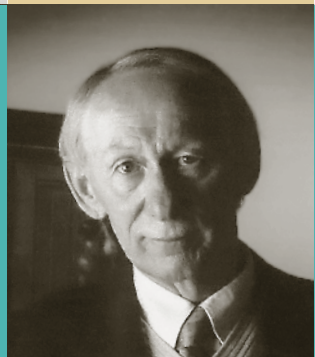
DANIEL GRAVES



MALCOLM S. HARLOW JR.



DOUGLAS HOFMANN



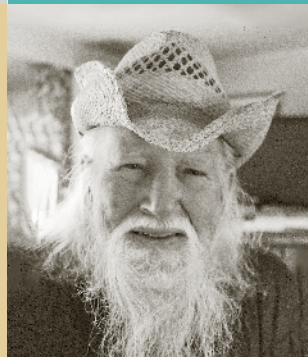
MICHAEL J. MOLNAR



JAMES EARL REID



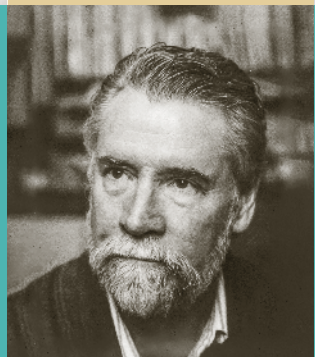
ROBERT SEYFFERT



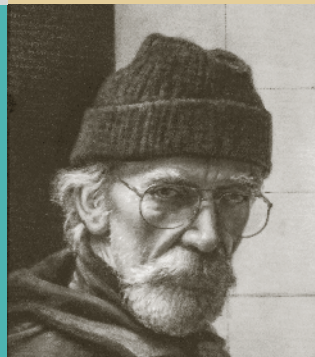
JAMES W. VOSHELL



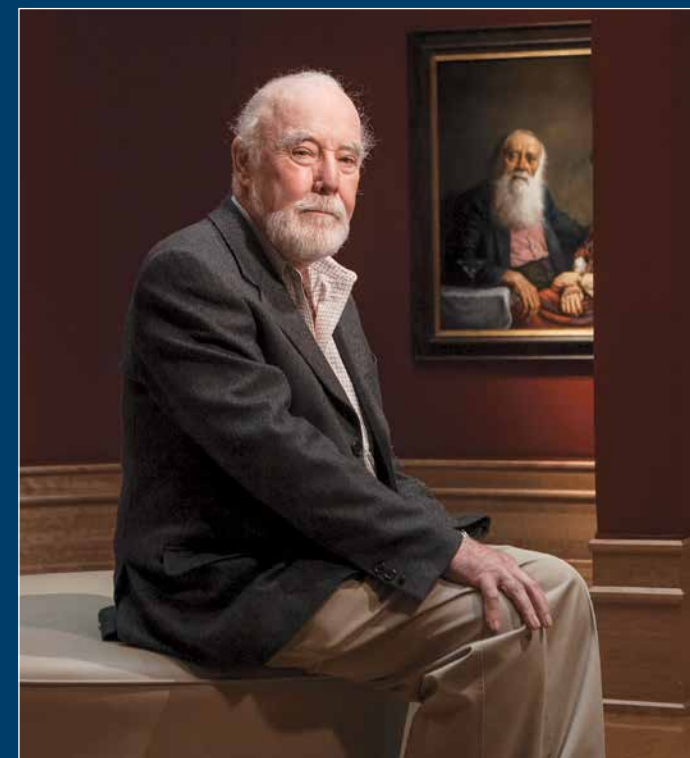
LARRY DODD WHEELER



EVAN WILSON



DAVID ZUCCARINI



### *From the Curator*

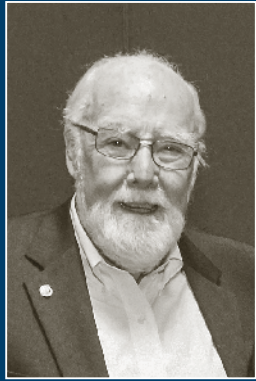
In 1960, I started to teach at what is now known as the Maryland Institute College of Art (MICA). For 15 years I taught painting and life drawing with a heavy dose of anatomy. The artists in this exhibition represent a few of my former students from those years of teaching.

Unfortunately, three artists represented in this exhibition—Nathaniel Gibbs, Michael Molner, and James Earl Reid—have passed away.

Only a small number of fine art students manage to make a career of fine art after graduation. It is a most difficult profession, probably more difficult than being a professional athlete. These featured artists have been able to do so.

—JOSEPH SHEPPARD





Joseph Sheppard



**B**orn in Owings Mills, Maryland, Joseph Sheppard studied at what is now MICA with Jacque Maroger, former technical director of the Louvre, from 1948 to 1952. He was artist-in-residence at Dickinson College in Pennsylvania from 1956 to 1957, when he was awarded a Guggenheim Fellowship to study in Florence, Italy. He returned to MICA to teach painting, anatomy, and life drawing from 1960 to 1975.

Some of Sheppard's commissioned public works in Baltimore include the bronze of baseball player Brooks Robinson (2011), the Pope John Paul II monument at the Basilica of the Assumption of the Blessed Virgin Mary (2008), and the Holocaust Memorial sculpture (1988). Among several murals in the city are *Schaefer's Splash* at the National Aquarium (2019) and seven large paintings in the Baltimore City Police Department (1972).

His portraits include President George H. W. Bush; Senator Barbara Mikulski; Cardinals Lawrence Shehan, William H. Keeler, and John P. Foley; and Pope Benedict XVI.

Sheppard has been awarded numerous honors, including the 27th International Award of St. Francis and Claire of Assisi (2019); the Tuscan American Association Award (2016); the 18th Annual International Award, Pietrasanta and Vesilia (2008); and the Gold Medal, Percival Dietsch Prize, from the National Sculpture Society (1994). He was named Sports Artist of the Year in 2016 by the U.S. Sports Academy.

His work can be found in galleries and museums throughout the United States, including the Smithsonian National Portrait Gallery in Washington, D.C., and Italy.

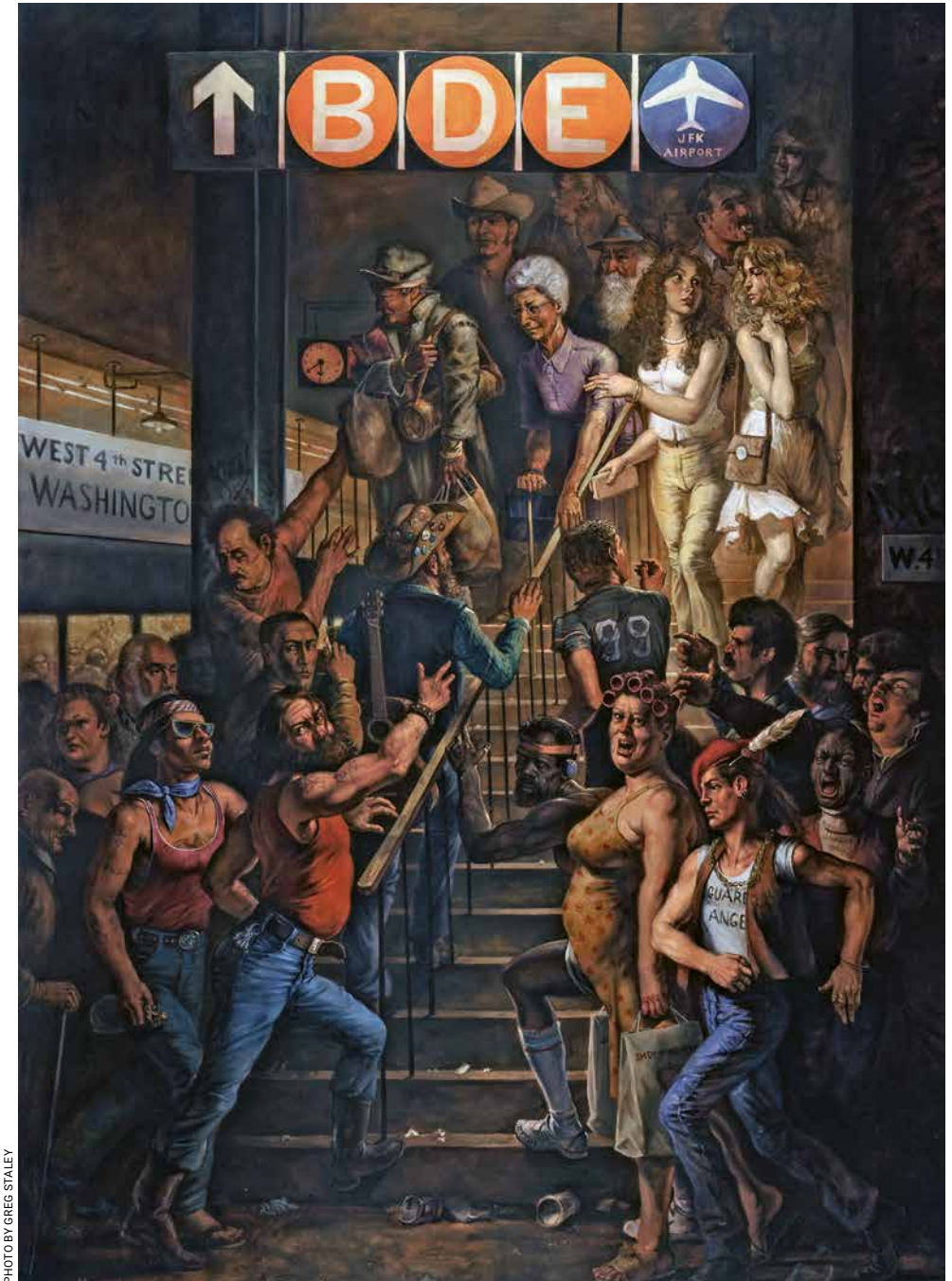


PHOTO BY GREG STALEY

WEST 4TH STREET STATION  
n.d., oil on canvas, 82 x 59 inches



Susan Abbott



“Joe Sheppard was one of the best, and decades later I’m still benefiting from what I learned through his instruction in drawing and anatomy.”

—SUSAN ABBOTT

Susan Abbott’s oil paintings and watercolors are inspired by her passion for color; design; and the specifics of place, especially America’s small towns and rural landscapes. Abbott graduated with a BFA and MFA in painting from MICA, where she studied with realist masters Sheppard and Israel Hershberg and renowned abstract expressionist Grace Hartigan.

Abbott has worked as a professional artist since that time, exhibiting in galleries and museums around the country, including the Baltimore Museum of Art and the Corcoran Gallery of Art and National Museum of Women in the Arts, both in Washington, D.C. Her paintings and commissions are in many corporate and private collections. She has been a recipient of Maryland State Arts Council Individual Artist Awards and Vermont Arts Council Creation Grants.

Abbott’s paintings have been featured on *The Oprah Winfrey Show* and in the *Baltimore Sun* and *Washington Post*, in which an art critic commented, “There simply aren’t many . . . who can match Abbott’s level of expertise. What makes her painting so interesting, however, is the tension between the dazzling display of skill and the underlying idea.”

In addition to painting, Abbott writes a column on creativity for *Artists Magazine* and teaches art workshops across the United States and internationally. She lives in northern Vermont.



MOTHER AND DAUGHTER AT TWO AGES  
2021, oil on canvas, 24 x 36 inches





*Nina Akamu*



**“I attended my first drawing class taught by Joe Sheppard nearly 50 years ago. Through the years, he has profoundly influenced both my life and art, for which I am eternally grateful.**

—NINA AKAMU

**B**orn on a military base in Oklahoma (her father was in the Air Force), Akamu studied drawing and anatomy with Sheppard and figurative sculpture with Tylden Streett at MICA from 1973 to 1977. Although she earned a BFA in painting, she later discovered her passion for sculpting in the ceramics department, where she learned to hand build and fire terracotta animals.

From 1979 to 1991, Akamu lived in Italy, where she recommenced studying with Sheppard, whom she later married. Life in Florence was dedicated to creating terracotta sculptures while studying masterworks of drawings, paintings, and sculpture in museums.

In 1996 she was hired as a ghost sculptor to fix anatomical flaws on a plaster horse created by amateur artist Charles Dent in imitation of Leonardo da Vinci. The Dent model was later destroyed, and Akamu created a new life-sized clay horse that was enlarged to 24 feet tall and then cast in bronze. The colossal bronze was dedicated in Milan, Italy, as a tribute to da Vinci. An identical bronze is at the Frederik Meijer Gardens and Sculpture Park in Grand Rapids, Michigan, and an eight-foot bronze is in the main piazza in Vinci, Italy. Akamu has done extensive studies for a book on the proportions of da Vinci's horse.

In 2002, Akamu created *The Golden Cranes*, a 14-foot-tall bronze centerpiece of two Japanese cranes entangled in barbed wire for the National Japanese American Memorial to Patriotism During World War II, located near the U.S. Capitol.



PHOTO BY GREG STALEY

**LEONARDO'S HORSE HEAD #2**  
1998, Hydrocal cement, 34 x 40 x 16 inches



*Nathaniel K. Gibbs*  
(1948–2022)

**B**orn in Baltimore, Maryland, Nathaniel K. Gibbs was a U.S. Army veteran who served in Vietnam, Germany, and the United States before receiving an honorable discharge in 1970. He earned a BFA from MICA in 1975 and an MFA from American University in Washington, D.C., in 1981.

In 1984, Gibbs was commissioned through the federal Art in Architecture program to create a mural, titled *Frederick Douglass and the African American Struggle*, in the main lobby of Frederick Douglass High School in Baltimore, from which he graduated in 1967. He was also invited to show his paintings of African American life at Monticello, the 18th-century home of the author of the Declaration of Independence, through the Thomas Jefferson Foundation from 2002 through 2004. In 2009, Gibbs exhibited two portraits to celebrate the inauguration of President Barack Obama at the Frederick Douglass-Isaac Myers Maritime Park Museum in Baltimore. In 2022, his portrait of Martin Luther King Jr., which is part of the permanent collection of the Banneker-Douglass Museum in Annapolis, Maryland, was included in *The Radical Voice of Blackness Speaks of Resistance and Joy* exhibition at that museum.

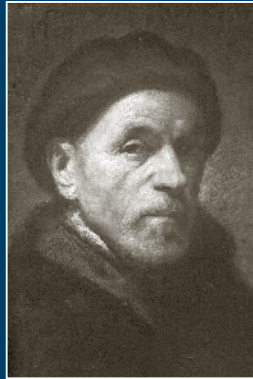
His works are in private and public collections.



PHOTO BY GREG STALEY

**SELF-PORTRAIT**  
n.d., oil on canvas, 42 x 54 inches



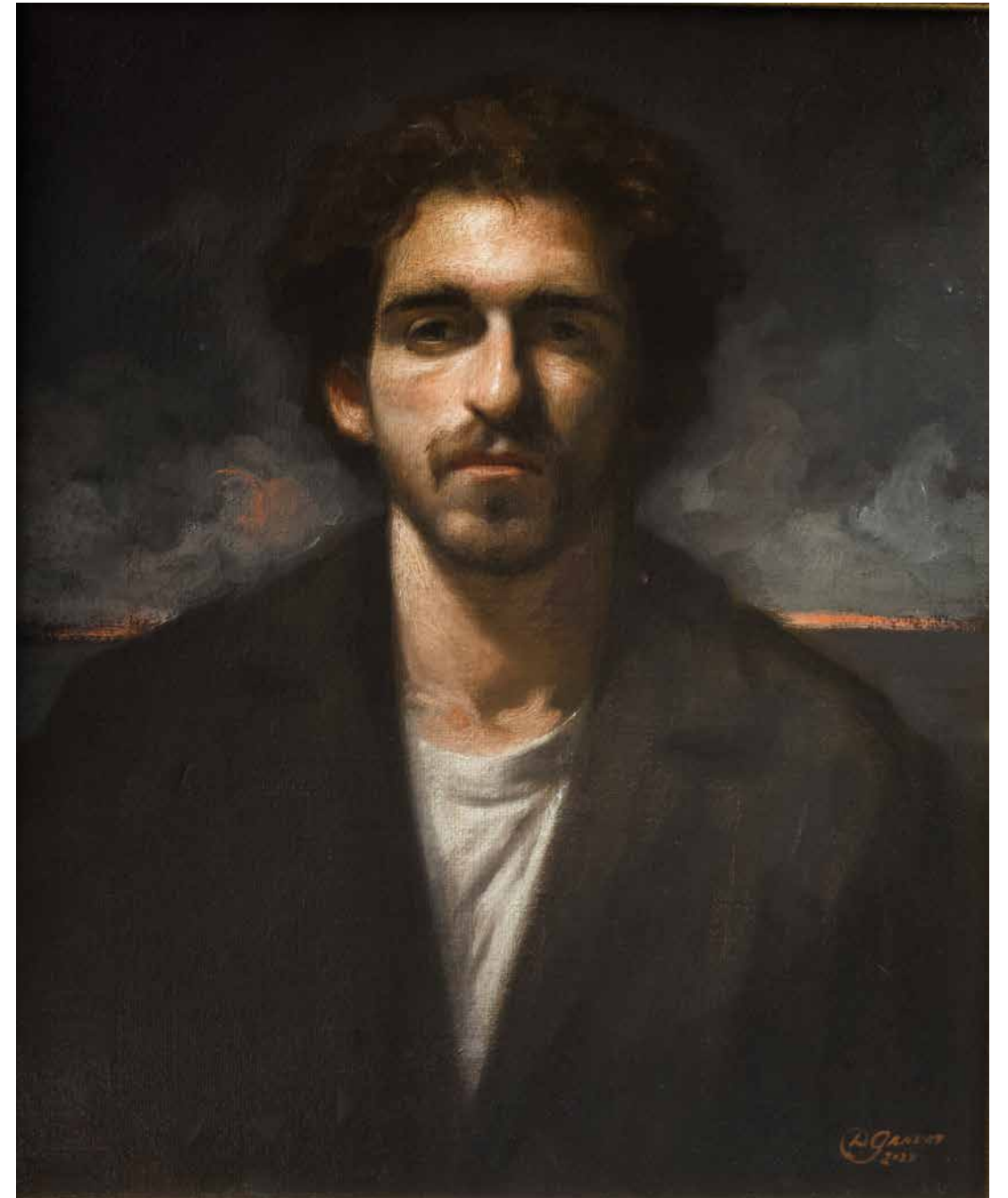


*Daniel Graves*

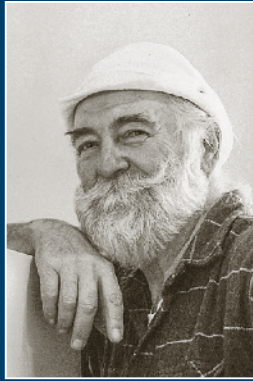
**B**orn in 1949 in Rochester, New York, Daniel Graves studied with Sheppard and Frank Russell at MICA, graduating in 1972. He continued his studies at the Villa Schifanoia Graduate School of Fine Art in Florence, Italy, with Richard Serrin. Following a course of training with Richard Lack in Minneapolis, Minnesota, he taught at the Atelier Lack Studio of Fine Art. In the late 1970s, Graves returned to Florence and undertook individual study with Nerina Simi, who maintained a classical 19th-century studio. With such a rich background of training, Graves created a style of oil painting that blends the Florentine tradition of Simi and the realist painter Pietro Annigoni with the draftsmanship of the French artist Charles Bargue.

In 1991, Graves established the Florence Academy of Art (FAA). Under his direction, the FAA has stayed at the forefront of classical realist art education for more than 25 years. In April 2008, Graves and the FAA received the Excellence in Art Education Award from the Portrait Society of America. Graves is a regularly invited jury panelist for the Arts and Artists Foundation's annual Figurativas painting and sculpture competition. One of the first to receive the designation of Living Master by the Art Renewal Center (ARC), Graves serves as a juror for their annual International ARC Salon.

A painter of figures, portraits, landscapes, and still lifes, Graves is also an etcher. His artwork can be found in both public and private collections throughout the United States, Europe, and Asia.



**GIACOPO NO. 2**  
2022, oil on canvas, 23½ x 20 inches



*Malcolm S. Harlow Jr.*

**M**alcolm S. Harlow Jr. began sculpting portraits while studying at St. Mary's College in Maryland. Although he is self-taught, his studies with Sheppard at MICA in anatomy and drawing solidified his inner passion for sculpture and portraiture. "It was through Joe that I began to realize that really my true love was in sculpture," Harlow says.

Sheppard introduced him to Hans Schuler Jr. and the Schuler School of Fine Arts in Baltimore, where Harlow studied the traditional disciplines of drawing, painting, and sculpture. During his college years, Harlow worked at the Rullman and Wilson Stone Fabrication Mill, where he learned stone carving.

Harlow became the primary portrait sculptor for Dorfman Museum Figures in Baltimore. Over more than 20 years, he sculpted hundreds of heads for their lifelike figures.

In the 1970s, Harlow accepted a position as a journeyman stone carver and sculptor at the Washington National Cathedral in Washington, D.C. For seven years, he designed gargoyles, grotesques, and other Gothic elements for the cathedral.

In the mid-1980s, he sculpted life-sized bronzes, including *Jesus with Two Children*, *Young George Washington*, and *Young Girl Reading*, commissioned by Janice Bowman-Deyarmin. Harlow was commissioned by Ray Kaskey to carve several large limestone monuments and a life-sized Carrara marble figure of Mary by Sarah Hempel.



**“It was through Joe that I began to realize that really my true love was in sculpture.**

—MALCOLM S. HARLOW JR.

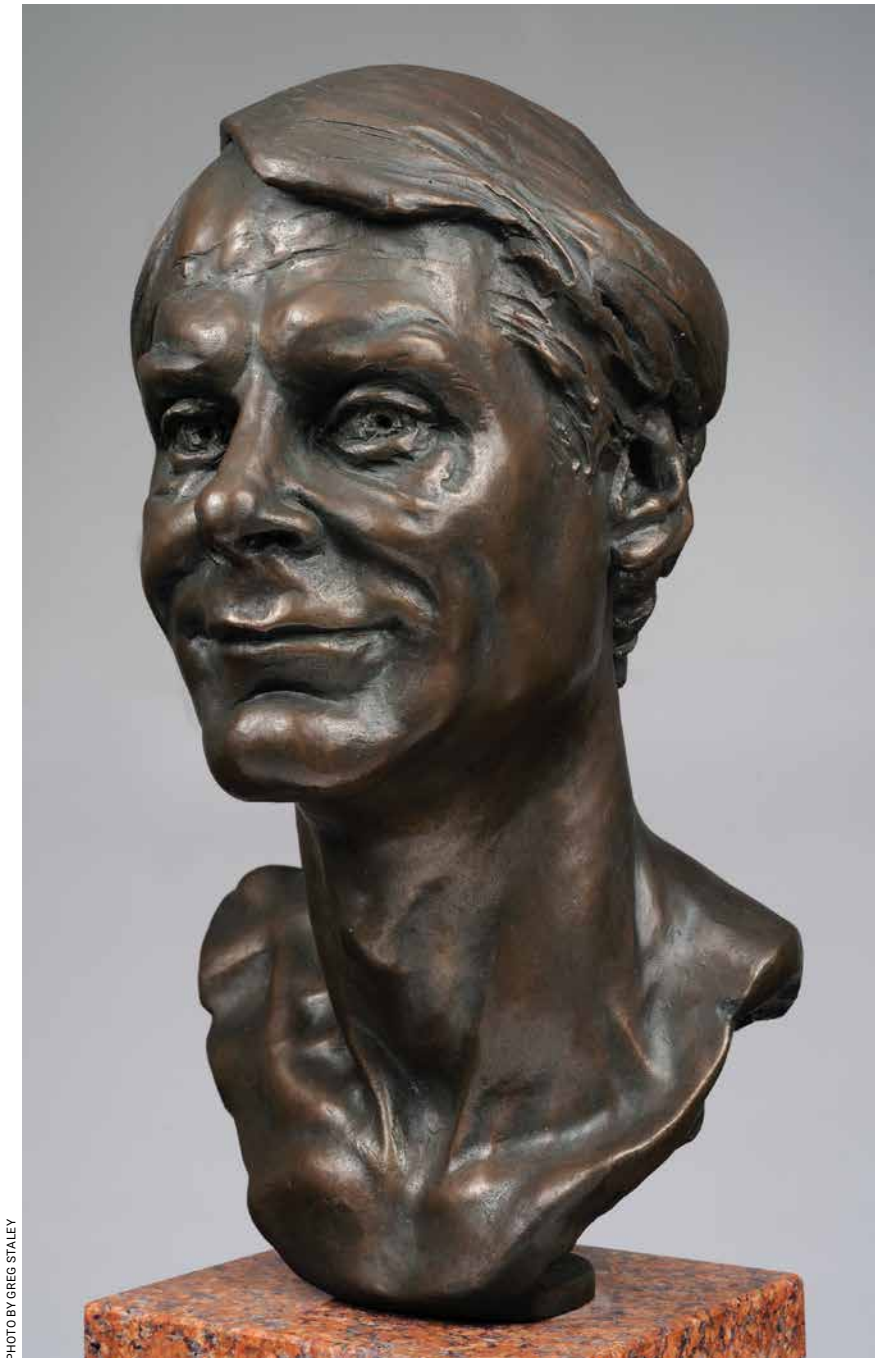
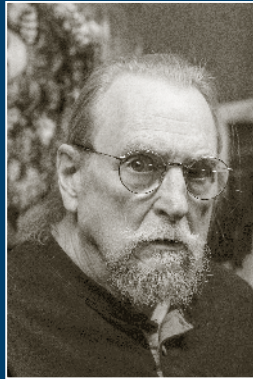


PHOTO BY GREG STALEY

**MICHAEL WELLS**  
n.d., bronze, 19 x 9 x 9 inches, with base





*Douglas Hofmann*

**B**orn in Baltimore in 1945, Douglas Hofmann discovered Sheppard's classes during his first year at MICA and began studying anatomy, drawing, and painting from the model. From Sheppard, Hofmann learned the Maroger technique and began to develop his own individual taste.

In 1997 Hofmann met Jack Solomon, owner of the Circle Fine Art Corporation, which had galleries across the United States and Canada. Solomon offered him an exclusive contract. In Solomon's Soho gallery, Hofmann had his first one-person show, which was extremely successful, selling everything on the first night of the exhibition.

One of the stipulations of the Solomon contract was that Hofmann had to learn a new and difficult medium, lithography. This entailed spending many months learning from printers on the press. Hofmann mastered the technique and produced several successful editions. His *Dancing at Dusk* received the Arches/Rives/Johannot Award from the Society of American Graphic Artists.

After the conclusion of the Circle Fine Art contract in 1994, Hofmann was offered another exclusive contract with a gallery group in the United Kingdom. His first show was with the Halcyon Gallery in Birmingham, and once again it was a success. After his opening in London, the Halcyon Gallery produced many editions of lithographs and also a biography of Hofmann.

Today Hofmann is represented by the Martin Lawrence Galleries in Las Vegas, Nevada; Costa Mesa, California; and New York, New York. He has received many awards and prizes, and his works are in numerous private and public collections.



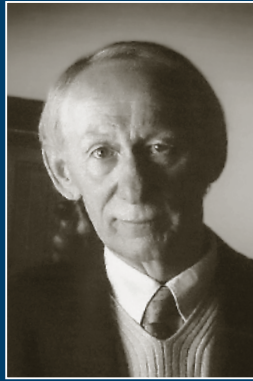
**“Joe taught me that to be this kind of artist, it would take a lot of study and hard work.**

—DOUGLAS HOFMANN



PHOTO BY GREG STALEY

**DANCING AT DUSK**  
1985, lithograph, artist's proof, 9/30, 33 x 32 inches



*Michael J. Molnar*  
(1948–2021)

**M**ichael J. Molnar, an artist based in Pennsylvania, received his formal art education at MICA, where he met Sheppard, who would become his mentor. With a career spanning 50 years, Molnar particularly enjoyed painting trompe l'oeil, but his main focus was on portraits and still lifes. His art stood out from the abstract trends of the time as he preferred the discipline of practicing the old masters' techniques.

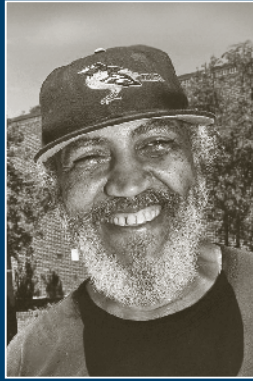
In addition to creating his own art, Molnar was a beloved art teacher for 40 years, inspiring countless students to appreciate classical realism through studying the techniques and materials of the old masters.



PHOTO BY GREG STALEY

**NUMBER EIGHT**  
n.d., oil on Masonite, 39 x 32 inches





*James Earl Reid*  
(1942–2021)

**J**ames Earl Reid is best known in Baltimore for his bronze statue of Billie Holiday, which is featured in city tourism videos. Another of Reid’s notable sculptures is a bust of Dr. Martin Luther King Jr. at the Washington National Cathedral.

Reid’s sculpture *Third-World America: A Contemporary Nativity* was at the center of a legal battle taken to the U.S. Supreme Court. The sculpture, which depicted a Black homeless family, was inspired by a child Reid saw living under the Jones Falls Expressway in Baltimore. Reid and the Community for Creative Non-Violence, the Washington, D.C., charity which commissioned the piece, had filed competing copyright applications in 1985. The court ruled in Reid’s favor in 1989, affirming the rights of artists who work as independent contractors.

Reid earned a bachelor’s degree in 1966 at MICA, which included three years of study in all of Sheppard’s classes. He obtained a master’s degree in sculpture from University of Maryland, College Park, where he became an assistant professor and taught for 11 years. He also taught at the Baltimore School for the Arts, Morgan State University, and Goucher College in Maryland, as well as Spelman College and Atlanta University (now Clark Atlanta University) in Georgia. His works are in the collections of the Evansville Museum of Arts, History, and Science in Indiana and the Enoch Pratt Free Library, Towson University, and UMGC, all in Maryland.



**“He was all about knocking down barriers and obstacles. He was fearless in his endeavors, fearless in what he took on.”**

—ROBIN V. REID, DAUGHTER OF JAMES EARL REID



**LE DANSEUR NOIR**  
1980, bronze, 26 x 12 x 8 inches  
Doris Patz Collection of Maryland Artists



*Robert Seyffert*

**B**orn in Bryn Mawr, Pennsylvania, in 1952, Robert Seyffert grew up in Lima, Peru, returning to the United States in 1963 when his father began teaching in Delaware. Seyffert studied with Sheppard at MICA, earning his BFA in 1975 and his MFA at the Parsons School of Design in New York City.

Seyffert has taught drawing and painting at the Art Students League of New York; the Washington Studio School in Washington, D.C.; and the Baltimore School for the Arts and Johns Hopkins University in Maryland. He now teaches at the College of Mount Saint Vincent in New York City. From 2007 to 2019 he maintained a studio in the Bronx's historic American Bank Note Company Building, and for 15 years he directed the Alfred and Trafford Klots Residency Program in Rochefort-en-Terre, Morbihan, France. In 2019 he was awarded the Poe Award by the Bronx Historical Society for his contributions to the arts. Among Seyffert's other awards are a first prize from the National Arts Club in New York City, a Helena Rubinstein Grant from the Parsons School of Design, an Elizabeth Greenshields Foundation grant, and a Yale University at Norfolk Summer School fellowship.

Seyffert's work is in many institutional and private collections, including his portrait of James Michener in the National Portrait Gallery in Washington, D.C.; a painting of Clarence Mitchell in the Clarence M. Mitchell Jr. Courthouse in Baltimore; and one of Toni Morrison at the National Arts Club. He now works in his studio in Spanish Harlem.



**GRAMERCY ADAM & EVE**  
1994, oil on canvas, 38 x 45½ inches





*James W. Voshell*

**B**orn in Maryland in 1943, James W. Voshell graduated from MICA with a BFA in art education in 1965. He taught art fundamentals and art history in Baltimore County high schools for the next five years.

In 1970, Voshell left teaching to begin painting full-time. He exhibited in 18 solo shows and participated in more than 120 invitational and juried exhibitions in the mid-Atlantic region. In 1992, he relocated his studio from Baltimore to a farm in Parkton, Maryland, which has given his work a new direction and natural focus.

Voshell completed six mural projects in Baltimore, including *Children at Play* (1975), *The Checkers Players* (1976), *The Carrollton Ridge Mural* (1990), *The EZ Store Mural* (1992), and *Bulletin Board Concept* (1999–2001).

His works are included in many private and corporate collections, including those of former Maryland governor William Donald Schaefer, the Baltimore Life Insurance Company, Luskin's, and Fox Chevrolet. Voshell's artworks are also in the permanent collections of the Peale Museum; Washington County Museum of Fine Arts; University of Maryland, College Park; Community College of Baltimore County, Dundalk; and Towson University in Maryland, as well as the Federal Reserve Bank of Richmond, Virginia.



**CAT FACE, FRANÇOISE**  
1987, oil on canvas, 50 x 64 inches







*Larry Dodd Wheeler*

**L**arry Dodd Wheeler received his BFA from MICA in 1966. After graduating, he worked at the Smithsonian Institution's National Portrait Gallery, where he learned painting conservation. Several years later, he returned to MICA's Hoffberger School of Painting, where he studied with the celebrated abstract expressionist painter Grace Hartigan. After receiving his MFA, he continued to work part-time in painting restoration and taught painting at local colleges while pursuing his painting ambitions.

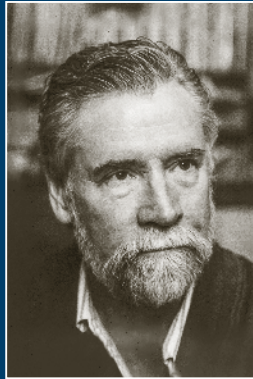
Portrait work was a major pursuit in Wheeler's early career, but most of his neighbors in northern Baltimore County were in one way or another involved in the horse industry—hunting, breeding bloodstock, training, or competing. It was therefore inevitable that he should have been encouraged to include horses and their owners in his landscapes and portraits. Happily, Wheeler became a fixture in the Maryland horse industry and attracted the attention of several area galleries, which represented his work throughout the United States and England. He has been associated with the prestigious Cross Gate Gallery in Lexington, Kentucky, for more than 40 years and sells in the yearly sporting art auction conducted by the Keeneland association and gallery.



**THE OLD FERRY**  
1992, print, artist's proof, 28 x 34 inches







*Evan Wilson*

**B**orn in Tuscaloosa, Alabama, in 1953, Evan Wilson showed an early interest in art, inspired by a family friend who was an art professor at the University of Alabama. Wilson attended high school at the University of North Carolina School of the Arts, where he received the visual art department's highest award for excellence. In 1972, he enrolled at MICA, where he met and studied with Sheppard, who became a friend and mentor. In 1973, Sheppard invited Wilson to join him on a trip to New York to introduce Wilson's paintings to Marion Barrie, director of the Grand Central Art Galleries.

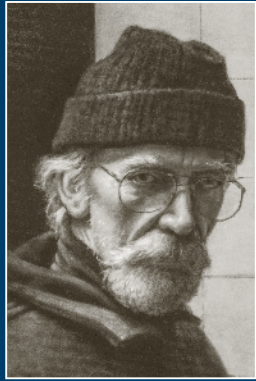
In 1978, Wilson received an Elizabeth Greenshields Foundation grant to study in Florence, Italy. In 1981, he moved to New York City and became an artist member of the Grand Central Art Galleries; Portraits, Inc.; the National Arts Club; and the Salmagundi Club.

The artist has received numerous honors and awards, including the Druid Arts Award from the Arts Council of Tuscaloosa County (2009), the William Bouguereau Award from the Art Renewal Center (2006), and the Alabama Arts Award from the Society of Fine Arts at the University of Alabama (1999).

Wilson currently maintains a studio in Hoosick, New York. His work is in the collections of the Royal Academy of Music in London, England; the University of Alabama and the Huntsville Museum of Art in Alabama; and the Greenville County Museum of Art in South Carolina.



**MATERNITY**  
2013, oil on canvas, 32 x 46 inches



*David Zuccarini*

**B**orn in Baltimore, David Zuccarini attended what is now the Corcoran School of Arts and Design and MICA. His studies with Sheppard and Abby Sangiamo immersed him in the techniques of Renaissance and baroque masters while simultaneously exposing him to contemporary artistic movements.

Zuccarini has exhibited widely in both one-person and group shows at various locations, including the National Portrait Gallery (District of Columbia), Butler Institute of American Art (Ohio), Chrysler Museum of Art (Virginia), Society of Pastelists of France, Salmagundi Club (New York), Brigham Young University (Utah), and Artscape (Maryland).

Zuccarini has been elected to membership in the Pastel Society of America and the Academic Artists Association. Among his honors and awards are the Gold Medal of Honor and Best in Show award from the Academic Artists Association, the Prize for Figure Painting from the Pastel Society of America, and a grant from the Maryland State Arts Council.

In addition to painting, Zuccarini teaches art at his studio at the Howard County Center for the Arts. He is a recipient of the Distinguished Teacher Award from the White House Commission of Presidential Scholars. His paintings are included in the collections of Howard Community College (Columbia), National Institutes of Health (Bethesda), Loyola University (Baltimore), and UMGC, all in Maryland.



**“Joseph Sheppard was my father in art.”**

—DAVID ZUCCARINI



**MODEL**  
2021, oil on canvas, 52 x 41 inches



**Susan Abbott**

*Mother and Daughter at Two Ages*  
2021  
oil on canvas  
24 x 36 inches

**Nina Akamu**

*Leonardo's Horse Head #2*  
1998  
Hydrocal cement  
34 x 40 x 16 inches

**Nathaniel K. Gibbs**

*Self-Portrait*  
n.d.  
oil on canvas  
42 x 54 inches

**Daniel Graves**

*Giacopo No. 2*  
2022  
oil on canvas  
23½ x 20 inches

**Malcolm S. Harlow Jr.**

*Iris*, n.d.  
oil on canvas  
15½ x 11½ inches

*Michael Wells*  
n.d.

bronze  
19 x 9 x 9 inches, with base

*Portrait of James W. Voshell*  
2012  
cast plaster  
21 x 20 x 11 inches

**Douglas Hofmann**

*Dancing at Dusk*  
1985  
lithograph  
artist's proof, 9/30  
33 x 32 inches

*Portrait of a Gentleman*  
1970  
oil on canvas  
16 x 12 inches

**Michael J. Molnar**

*Number Eight*  
n.d.  
oil on Masonite  
39 x 32 inches

**James Earl Reid**

*Le Danseur Noir*  
1980  
bronze  
26 x 12 x 8 inches  
Doris Patz Collection of  
Maryland Artists

**Robert Seyffert**

*Gramercy Adam & Eve*  
1994  
oil on canvas  
38 x 45½ inches

*Manhattan Bridge at Dawn*  
2021  
oil on canvas  
20 x 24 inches

**Joseph Sheppard**

*Self-Portrait*  
1995  
oil on canvas  
30 x 24 inches

*West 4th Street Station*  
n.d.  
oil on canvas  
82 x 59 inches

**James W. Voshell**

*Cat Face, Françoise*  
1987  
oil on canvas  
50 x 64 inches

**Larry Dodd Wheeler**

*The Old Ferry*  
1992  
print, artist's proof  
28 x 34 inches

**Evan Wilson**

*Maternity*  
2013  
oil on canvas  
32 x 46 inches

**David Zuccarini**

*Model*  
2021  
oil on canvas  
52 x 41 inches

**About UMGC**

University of Maryland Global Campus was founded more than 75 years ago specifically to serve the higher education needs of working adults and military servicemembers. Today, UMGC is the largest provider of postsecondary education in Maryland and continues its global tradition with online and hybrid courses, more than 175 classroom and service locations worldwide, and more than 125 degrees and certificates backed by the reputation of a state university and the University System of Maryland. For more information, visit [umgc.edu](http://umgc.edu).

**About the Arts Program at UMGC**

Since 1978, UMGC has proudly shown works from a large collection of international and Maryland artists at its headquarters in Adelphi, Maryland, a few miles from the nation's capital. Through its Arts Program, the university provides a prestigious and wide-ranging forum for emerging and established artists and brings art to the community through special exhibitions and its own collections, which have grown to include more than 2,900 pieces of art.

Artworks are on display throughout the College Park Marriott Hotel & Conference Center and the Administration Building in Adelphi. The main, lower-level gallery in Adelphi is open to the public from 9 a.m. to 9 p.m. seven days a week, and the Leroy Merritt Center for the Art of Joseph Sheppard is open to the public from 9 a.m. to 7 p.m. seven days a week. More than 75,000 students, scholars, and visitors come to the Adelphi facilities each year.

**Arts Program Mission Statement**

The UMGC Arts Program is dedicated to furthering the university's objectives by creating a dynamic environment in which our diverse constituents, including students and the general public, can study and learn from direct exposure to our art collections, exhibitions, and educational programs.

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Left to right: The Leroy Merritt Center for the Art of Joseph Sheppard; Joseph Sheppard discusses his artwork with a group of visitors in the gallery.

### The Leroy Merritt Center for the Art of Joseph Sheppard

In December 2008, UMGC broke ground on the Leroy Merritt Center for the Art of Joseph Sheppard. Funded by private donations, the 5,500-square-foot facility abuts the east side of the College Park Marriott Hotel & Conference Center and includes formal gallery space; a multilevel sculpture garden; and a study center that houses a number of Sheppard’s drawings and manuscripts, along with his personal library of books on art by other authors, which he donated to the university. The center opened formally on April 20, 2010, and stands as a monument to a lifetime pursuit of artistic mastery and as the culmination of a dream that dates back more than 40 years.

In a formal statement to the *Baltimore Sun*, former UMGC president Susan C. Aldridge said, “It is most unusual for a living artist’s work to be showcased in a facility like this one, but in the case of the Leroy Merritt Center for the Art of Joseph Sheppard—given Mr. Sheppard’s standing both as one of Maryland’s most renowned artists and his lifelong commitment to the mastery of his art—that honor is richly deserved.”

### Exhibition Sponsors

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UMGC Arts Program Gallery  
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